

CABLE HALL 137 4th Ave., W.
Cincinnati

SAT. EVE. 8
FEB.

ASSISTED BY
THE GIBSON MANDOLIN QUINTETTE

MR. ALFRED A.

FARLAND

"THE MAGICIAN OF THE BANJO"

—London (Eng.) Banjo World, June, 1903.

FACTS

Entirely self-taught.

Founder of the Modern School of Banjo Playing.

Debut at the Academy of Music, Philadelphia, Pa., January 14 1893.

SUPREMACY ABSOLUTELY UNQUESTIONED FOR OVER TEN YEARS.

Press and public everywhere unanimous in his praise.

The only banjoist who successfully renders such works as MENDELSSOHN'S VIOLIN CONCERTO, BEETHOVEN'S SONATAS, WIENIAWSKI'S SECOND POLONAISE BRILLIANTE, etc., etc.

The only artist in any line who makes the best classical music intelligible, and therefore thoroughly enjoyable to all.

"There would not be such a popular abhorrence of classical music if the artists of other instruments could bring out the time and the tune as plainly and as sweetly as does Mr. Farland on the banjo."—*Ohio State Journal* (Columbus), May 15, 1895.



FACTS

The only banjoist who gives recitals *a la* Paderewski.

The only artist in any line whose recitals combine NOVELTY AND THE HIGHEST ARTISTIC EXCELLENCE and address at once THE POPULAR AND THE HIGHEST MUSICAL TASTE.

Accomplishes that which only the greatest pianists attempt, *i. e.*, holds the attention of representative audiences for upwards of two hours unassisted, astonishes and delights them beyond measure, and has demonstrated his ability to do this in city and country throughout the UNITED STATES, CANADA AND ENGLAND.

Positively gives the most WONDERFUL, INTERESTING and DELIGHTFUL RECITALS of any artist-musician before the public, barring none.

LONDON NOTICES

"'He came, he saw, he conquered.' Surely never was such banjo playing heard before in the classic precincts of St. James's Hall! His imposing selection of pieces roused the expectations of his interested listeners to a rare pitch, which were more than abundantly realized. His first trio of solos comprised 'Military March' (*Schubert-Tausig*); de Bériot's 'Andantino' from the 'Second Concerto,' and Beethoven's 'Allegro Vivace' from 'Sonata,' Op. 30, No. 3. In each of these excerpts Mr. Farland's marvellous technique and command of light and shade were all-compelling. Musically speaking, his interpretation of the pieces chosen showed an innate musical gift as rare as it is wonderful. He is the magician of the banjo, and has developed its possibilities as a musical instrument far beyond the dreams of the average listener and the average player. Mr. Farland acquitted himself with enormous *clat* in the first two items, and in the 'Allegro Vivace' his precision and utmost clearness of execution were astonishing. The whole house simply 'rose to him' after this, and applauded him rapturously. *** Mr. Farland again delighted every one with some choice morsels beloved of all musicians. These consisted of five solos, all more or less exacting. 'La Campanella' (*Paganini-Farland*); a transcription of Schubert's 'Hark, hark, the lark'; 'Minuet' by Schuecker; Chopin's Choral Nocturne, and the dazzling 'Second Polonaise Brillante' of Wieniawski. Out of the group one singled out Schubert's lovely song and the 'Choral Nocturne' of Chopin, which were rendered beautifully; the lightness of the more florid passages in the latter part of the 'Nocturne' being something to marvel at. True, ringing, and clarion-like were the phrases in 'Hark, hark, the lark.' In point

of scintillating brilliancy, accuracy and fulfilment of musical niceties Mr. Farland's playing of Wieniawski's 'Polonaise' eclipsed all the rest of his performances, and was the crowning point of his success. He has mastered the many difficulties that beset the banjo, and controls all its waywardness. *** Thus, aided by his natural musical powers, we have a performance that is beyond all praise, musically enjoyable, and inspiring. In his fingers the banjo reveals infinite resources for expressing the hidden joys of music."—*London Banjo World*, June, 1903.

"Most fully sustained his big reputation in some eight or ten selections. Even Beethoven would have had to admit that Mr. Farland is a musician who adorns everything he handles. He has a lovely legato touch, and under his skilful fingers every difficulty seems to vanish. It is not necessary to go seriatim through his selections (from Chopin, Schubert, Wieniawski, Paganini, and de Bériot), but we may pick out as an example of his powers his transcription of Schubert's pretty song 'Hark, hark, the lark!' This was listened to with a hushed attention that proclaimed the artist to be no ordinary player, and the delight of the house on Thursday was shown again and again in thunders of applause."—*London Era*, May 16, 1903.

"Responsible for the crowded state of St. James's Hall *** Splendid reception *** Admirable performance *** Time after time encores were called for."—*People*, May 17, 1903.

"MORE AMAZING THAN KUBELIK"

LONNIE B. HAYES.
2535 Park Ave.
CINCINNATI - O.

—Boston Transcript.

Farland in America

NOTE.—In view of the fact that most critics are strongly prejudiced against the banjo, is it likely that they would be so unanimous in Farland's praise if his work was not even more than is claimed.

New York. "Mr. Farland's rendering on the banjo of Beethoven's Eighth Violin Sonata, Paderewski's Minuet and a nocturne by Chopin, surprised even the experienced banjoists present. His brilliancy of tone, technique and phrasing were simply marvelous." *Herald*, March 6, 1895.

"Mr. Alfred A. Farland's work on the banjo was sufficient to convince the most skeptical that the instrument is unlimited. He aroused an amount of connoisseur enthusiasm never before bestowed on a banjo player." *Musical Courier*.

Boston. "It was a matter of excitement to hear Farland, for the man has a technique that makes one begin to believe possible what one reads of Paganini himself. . . . His banjo whines like the wind, and often sounds like a cello, a violin, a mandolin or a harp than it does like a banjo. . . . Those who fell into a fine frenzy at Kubelik's technical feats should not miss an opportunity of hearing Farland's still more amazing exploits." *Transcript*, Dec. 18, 1901.

"His third annual recital only served to make more firm the impression that he has established the banjo by his mastery of it, as the equal of any other stringed instrument. . . . All the delicacy of tone effects, all the musical distinctions which are made plain on the violin or piano by the masters of those instruments, is reproduced with equal effect by Mr. Farland's subtle fingers." *Journal*, Dec. 18, 1901.

With the Paganini and Wieniawski numbers we are necessarily in another field. Here the score is as black as your hat and added lines are the rule, deterring all but the best and the worst devotees of music. It is classic rag-time, with variations, but for Farland was 'so easy.' The left hand did get a move on and keep hustling, but it was right here that one like the writer, with just a 'good ear,' had one of the few rare occasions when 'variations'—as all floratura must be classed by the common herd of listeners—have a cause for being. A string of notes a foot long, suggesting in the score the plan of a mizzou shroul, were tickled off like a spurt of harmony, merely incidental to the steady stream gushing from the main nozzle. It was, of course, as it should be, but who that has not heard these 'spurts' wagging the whole fire department?" *Herald*, Dec. 3, 1902.

Columbus. "For this young man is not as other banjo players; differing from them in kind as well as degree, he is in a class by himself. The apparently extravagant language of his advance notices might have provoked some suspicion, but this time it was quite justifiable. Mr. Farland has created a new instrument out of his banjo. Its strident twang is there, to appear at his command or vanish and be replaced by delicate Aolian breathings which might emanate from the 'low complaining lute.' To this marvelous tone quality there is added a technical skill which establishes Mr. Farland as a true virtuoso. His audacity in playing (at full concert tempo) the last movement of Mendelssohn's violin concerto, was crowned with complete success. Hauser's plaintive little cradle song was given with as much delicacy and feeling as any violinist could have put into it, and, taken all in all, it was a striking triumph over the inherent difficulties of an instrument popularly associated with the music of the heels rather than the head; and the young man who has won this triumph deserves the name of artist." *Despatch*, Dec. 18, 1899.

Louisville. "Perhaps nothing that has been said of this young genius so tersely and yet so adequately describes his playing as the title 'Paderewski of the banjo.' His technique is marvelous. But there is something about his playing that is even more to be admired than his execution, wonderful as that is. It is the poetic interpretation of some of the world's masterpieces, the delicacy of feeling that leads to the delicacy of touch and tone, the revelation of a fine artistic temperament and the ability to touch the heart as well as appeal to the mind, that makes Mr. Farland's playing of such a high degree of artistic excellence. To hear him play is to hear music, not merely a succession of manual gymnastics, but music in the highest meaning of the word. Among the most masterly of his renditions were the exquisite Schubert serenade, the dreamily poetic nocturne (Op. 9, No. 2) of Chopin, his own variations on 'The Last Rose of Summer,' and the waltz (Op. 69, No. 1) of Chopin. These numbers were played with a warmth and delicacy of tone, beauty and variety of expression that at times

suggested the violin, again the mandolin, then the guitar, and sometimes all of them at once. It is impossible to describe such playing, and that such exquisite tones, such power and such feeling could be evoked from the plebeian banjo shows how real an artist and how consummately skillful a player Mr. Farland is." *Evening Post*, March 31, 1896.

Washington. "The banjo recital of Mr. Alfred A. Farland, Tuesday evening last, was one of the most interesting musical events of the season. Mr. Farland's skill in banjo playing is on the order of the Kubelik violin performances, wonderful. The Ruff cavatina was exquisitely played, and Liszt's second 'Hungarian Rhapsody,' most brilliantly rendered. Probably the greatest enthusiasm was shown over his playing of the Paganini-Farland 'La Campanella' and the Ascher-Farland transcription, 'Alice Where Art Thou?' He was compelled twice to give double encores, and after playing seventeen numbers the audience was clamorous for more." *Post*, March 30, 1902.

New Orleans. "Farland is a marvel and captivated the audience at a bound." *Picayune*, Nov. 13, 1894.

"Mr. Farland scored a tremendous success." *Daily States*, Nov. 13, 1894.

"Those who attended the first concert were so delighted with Mr. Farland's playing that they all returned last evening, bringing in addition many of their friends." *Times Democrat*, Nov. 14, 1894.

Cincinnati. "Farland astounded his auditors with the most brilliant flights of virtuosity ever heard here on a stringed instrument." *Commercial Tribune*, April 4, 1899.

"The technical capacity of Mr. Farland on the banjo seems to know no limit. But it is not merely technical proficiency that strikes the listener—it is particularly the delicacy, poetry, expression, and refinement with which he plays that compels attention." *Inquirer*, April 4, 1899.

Chicago. "At many recitals given here by noted piano virtuosos the enthusiasm of the audience and applause were nothing when compared to the intense interest manifested and the spontaneous applause accorded Mr. Farland for every number of his long programme, as well as his encore numbers. . . . Every composition displayed to the audience some new feature of the instrument and the fine touch and power of the artist. . . . Not to speak of Mr. Farland's great technique, which enables him to overcome all intricacies and massive mechanical difficulties with ease, his whole style of interpretation reveals a spark of that genius that may be possessed, but cannot be acquired." *Indicator*, Dec. 1, 1894.

St. Louis. "His work is almost marvelously finished, clear, definite and satisfactory, and the effects secured are at times very nearly incredible as a musical revelation. In the sonata and concerto especially were the really delicate possibilities of what has heretofore been classed as a crude musical instrument made apparent. But each number given was a distinctive triumph in artistic completeness and a successive surprise to the audience, the secret of Mr. Farland's success seeming to be, first, a mastery and appreciation of the high-class selections chosen, and second, an insight into the possibilities of the banjo, which, up to this time, has belonged to him alone in the study of that instrument. It is safe to predict that after last night's revelations he is assured an enthusiastic reception in St. Louis for the future under his well-supported claim of rank as a genuine banjo virtuoso, quaint and odd-sounding as this title seems at first sound. His reception last night was most flattering." *Post Dispatch*, April 8, 1894.

Baltimore. "In his hands the banjo assumes an unsuspected importance, and gives forth a tone which comes like a revelation. He dignified it, and showed that it can be made to satisfy exacting musical taste. The programme contained Beethoven's eighth violin sonata, A cradle song, by Hauser; Haydn's gypsy rondo, variations on 'My Kentucky Home,' a Chopin polonaise, Schubert's serenade, the 'Wm. Tell' overture, a tarantelle, by Popper, Paderewski's minuet, selection from 'Il Trovatore,' 'Auld Lang Syne,' with variations, a Chopin Nocturne, and a Wieniawski polonaise. It was given with admirable skill and artistic finish. Mr. Farland executing the most difficult passages with apparent ease." *Herald*, Dec. 7, 1895.

Providence. "He indicated that in addition to possessing an extraordinary, perhaps unequalled, dexterity in the manipulation of the strings, he had a clear musical perception, capable of entering into every detail of the master works he selected for his program. Mr. Farland performed those works with a grace of expression, beauty of tone and accuracy of interpretation that were almost incredible, and he demonstrated that without aid he is able to charm an audience throughout the duration of a concert." *Evening Telegram*, Oct. 15, 1897.

Philadelphia. "His artistic manipulation, expression and phrasing stamp him as a marvel. The manner in which he rendered the overture to 'William Tell,' Hayden's gypsy rondo and Wieniawski's 2me polonaise brillante, aroused the large audience to a high pitch of enthusiasm, and he was forced to encore repeatedly." *Item*, May 6, 1895.

"Alfred A. Farland has shown himself to be far ahead of any banjo player now known to the public. We have as yet met no one who can duplicate Farland's performance on the banjo."

NO MAN EVER PLAYED THE BANJO AS FARLAND PLAYS IT." *Banjo Journal*, Feb. 1893.

Kansas City. "A man with a banjo almost breathless at the Academy of Music last night. He played a cradle song. The low, sweet voice of the mother rose and fell and died away as the cradle ceased rocking. He played three movements from Beethoven's third sonata. Could it be that it was only a banjo he was playing! A gypsy rondo by Haydn, then the plaintive strains of 'My Old Kentucky Home' and Schubert's serenade. These were followed by a mixture of classic and popular music, including Paderewski's familiar minuet, the Miserere from 'Il Trovatore,' variations on 'Auld Lang Syne,' a Chopin nocturne and the allegro movement from Mendelssohn's concerto, opus 64.

"To hear Alfred Farland play the banjo is to realize the power of genius in art. He was enthusiastically received." *Star*, Jan. 18, 1898.

San Francisco. "Mr. Farland plays with the greatest technical skill of any banjo player before the public. He interpreted Beethoven with the taste and expression of an artist. The musical tone was surprisingly new and delightful. Throughout the slower passages the tremolo, which gives the banjo a resonance, sustained the tone. In the rapid parts the notes were played with an accuracy and effect which were remarkable." *Chronicle*, Sept. 18, 1894.

"It is impossible to describe Farland's power. . . . The banjo's Ole Bull. . . . The audience became so enthusiastic as to recall him three and four times after each appearance." *Examiner*, Sept. 18, 1894.

"He is beyond a doubt the greatest banjo performer of the day, having a rapidity and truthfulness of execution that are phenomenal. . . . The Beethoven number was exceptionally enjoyable, the phrasing and delicacy of expression showing Farland to have the soul of a true artist." *News Letter*, Sept. 22, 1894.

"Farland is one of the wonders of music." *Call*, Dec. 10, 1897.

Buffalo. "What Paderewski is to the piano and Ysaye to the violin, Farland is to the banjo. His work is equally as wonderful as theirs, is thoroughly artistic in every respect, and he could raise a symphony orchestra or a vocal society audience to the heights of genuine enthusiasm." *Evening Times*, May 7, 1895.

Detroit. "A critical audience assembled last night to hear A. A. Farland, the banjo virtuoso. In the hands of an ill-strung musician the banjo is more often an instrument of torture than not, but it becomes an agency for vastly different sensations under the fingers of Farland, who delighted his exclusive audience. His opening number was a fantasia from 'Faust,' adapted by the musician himself, followed by a transcription of an old air which was exquisitely given and served well to display the latest possibilities for sweetness and clearness of tone in the banjo. An adapted military march from Schubert-Tausig 'La Campanella,' from Paganini, Chopin's funeral march, 'Hark, hark, the lark,' from Schubert and a 'Minuet à l'Antique,' by Paderewski, all admirably rendered, indicated the classic possibilities of this much abused instrument. In his hands the tone and timbre of the banjo lose all clash and the widest reach of musical expression is gotten out of the instrument." *Tribune*, Feb. 20, 1903.

"MORE MARVELOUS THAN PADEREWSKI"

—New London (Conn.) Telegraph.

NEW PROGRAMME THIS SEASON

—*Cedar Rapids (Ia.) Gazette.*

Besides Masterpieces by Beethoven, Mendelssohn, Chopin, etc., and the Greatest and Most Popular living Composers, Farland's programs include THE OLD FAMILIAR AIRS AND "HEART MUSIC" in the rendition of which he has no superior.

SPECIMAN PROGRAM.

- I. SONATA, FOR PIANO AND BANJO, Op 30 No. 3
(Original for piano and violin) a. *Allegro assai*; b. *moderato*; c. *allegro vivace*. Beethoven
- II. VARIATIONS (MY OLD KENTUCKY HOME) Foster-Farland
- III. 2D HUNGARIAN RHAPSODY..... Liszt-Farland
- 2 I. FAUST FANTASIA.....Gounod-Farland
- II. CAVATINA.....Raff
- III. LA CAMPANELA.....Paganini-Farland
- IV. SERENATA.....Moszkowski
- V. MINUET.....Paderewski
- VI. TRANSCRIPTION "ALICE WHERE ART THOU?" Ascher-Farland
- VII. OVERTURE TO "WM. TELL" (Last Movement) Rossini
- 3 I. ANDANTINO from the 2nd Concerto DeBeriot
- II. "TRIPPING THROUGH THE MEADOW".....Farland
- III. CHORAL NOCTURNE.....Chopin
- VI. ALLEGRO MOLTO VIVACE from Concerto Op. 64. Mendelssohn

"There would not be such a popular abhorrence of classical music if the artists of other instruments could bring out the time and the tune as plainly and as sweetly as does Mr. Farland on the banjo. — Ohio State Journal, (Columbus) May 15, 1895.

Mr. A. A. FARLAND :

Dear sir : The motto of my Auditorium is "For Great Attractions Only."

I consider it not only a pleasure, but also an honor, to add your name to the list of great attractions which have played at my theatre since it was opened by the Booth and Barret Co. week of Sept 23, 1889.

For \$1000 dollars I would not give up the artistic pleasure derived by me from your two Recitals Thursday and Friday evenings, Nov. 8th and 9th, 1894. You are indeed "The Paderewski of the Banjo." You play on the banjo compositions of the great composers that musicians (until they hear you with their ears and see you with their eyes) would deem it insanity for any one even to attempt on that instrument—so obedient to your will—and by your magic touch those compositions are rendered with a precision, with a delicacy of phrasing which is truly marvelous, indeed, a miracle of the 19th Century.

Yours faithfully,

DANIEL QUILP, MANAGER.

NATIONAL SCHOOL FOR THE BANJO BY A. A. FARLAND. Contains the rudiments of music, scales in all keys, scales in thirds, sixths and octaves, exercises in time, reading, tremolo and stroke playing, 24 chord exercises, 24 exercises in broken chords in the positions illustrating different movements in right hand fingering, a table of harmonics and instructions in right hand harmonics, and over 50 pieces of fine banjo music, many of which are from two to four pages in length and suitable for concert use.

The whole systematically and progressively arranged in all major and minor keys and correctly fingered, the right hand fingering being indicated as well as the left. This work teaches the authors method of fingering, is universally recognized as the standard authority on banjo technique, and is used by teachers everywhere. Prices, paper, \$1.00; boards, \$1.50; cloth, \$2.00. From your teacher, dealer, or A. A. F.

BEAUTIFUL BANJO SOLOS ARRANGED BY A. A. FARLAND.

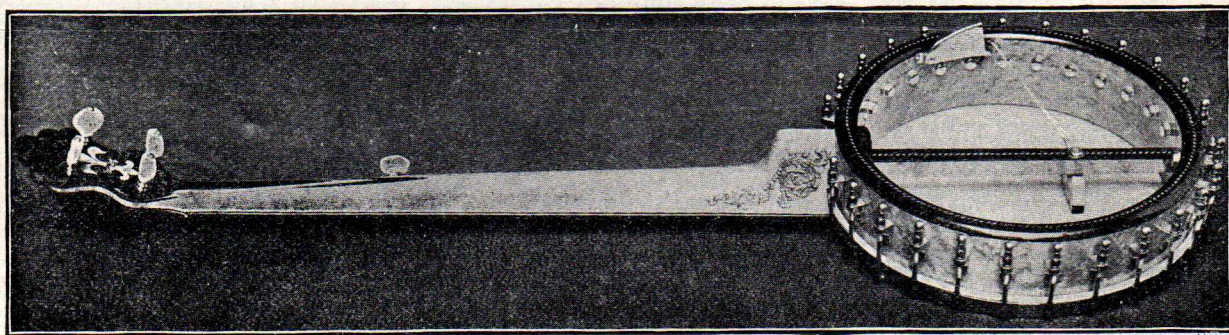
Perfectly adapted to the instrument in Farland's inimitable style, all the best effects of which the banjo is capable being utilized therein to the best advantage. They are all popular favorites, contain many new ideas in fingering, and will be found immensely instructive.

SCHUBERT—Military March, with P. Acc.....	\$1.00	SCHUMANN—Traumerei and Romanze, with P. Acc.....	.60
(Undoubtedly the greatest march ever published for the banjo)		THOMAS—Gavotte from Mignon, with B. and G. Acc.....	.60
ROSSINI—Overture to Wm. Tell		YRADIER—La Paloma " " " ".....	.50
(last movement) with P. Acc.....	1.00	—La Castenara " " " ".....	.50
PADEREWSKI—Menuet a l'Antique with P Acc.....	1.00	Mexican love song and castanet dance	
HAYDN—Gypsy Rondo.....	1.00	CHOPIN—Choral Nocturne, (solo only).....	.50
FOSTER—FARLAND—My old Kentucky Home,		MOSKOWSKI—Serenata " " " ".....	.50
Variations with P. Acc.....	1.00	SCHUBERT—Hark, Hark, the Lark ! Trans.....	.50
DUSSEK—La Matinee Rondo, with Banjo and P. Acc 1.00		HAUSER—Wiegenlied (Cradle Song) with P. Acc... ..	.50
DANCLA—5th Air, variations, with P. Acc.....	.75	FARLAND—The Dandy 5th Quickstep. Solo.....	.30
SCHUBERT—Serenade.....	.75	with P. Acc.....	.50
ASCHER—FARLAND—Alice, Where Art Thou ? Trans.....	.75	" —"Tripping Thro' the Meadow" Schottische ..	.35
CHOPIN—Funeral march, with G. Acc.....	.60		
WIENIAWSKI—2d Mazurka " P. ".....	.60		
POPPER—Gavotte No. 2 " B. ".....	.60		

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LOUDER THAN A PIANO



SWEETER THAN A HARP

LOOKS BETTER THAN THE OTHERS TOO.

Be sure to examine this instrument when Mr. Farland visits your city.

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The A. A. Farland Co., Mfrs. and Pub's, Plainfield, N. J.

Farland's Banjo Recital

Saturday evening - February 8th, 1913

Program

A SULLIVAN MANDOLIN ORCHESTRA

- 1 Enfilade March.....Thompson

B MR. ALFRED A. FARLAND

- 1 Faust Fantasia.....Gounod-Farland
- 2 Serenata Moszkowski
- 3 Annie Laurie (New Variations).....Farland
- 4 Intermezzo Russe
- 5 Overture to "William Tell" (Last movement).....Rossini

C MR. LONNIE B. HAYES

- 1 Mazurka Elegante.....Farland

D MR. ALFRED A. FARLAND

- 1 Andante and Polka.....
- 2 Serenade.....Schubert
- 3 Waltz in C Minor.....Chopin
- 4 Familiar Airs (Selected).....
- 5 Tarantelle.....Popper

E THE GIBSON MANDOLIN QUINTETTE

- 1 That Banjo Rag.....Weidt

F MR. ALFRED A. FARLAND

- 1 Largo.....Handel
- 2 Auld Lang Syne (Variations).....Farland
- 3 Concerto. Op. 64.....Mendelssohn-Farland
[A] Andante. [B] Allegro molto vivace

G SULLIVAN MANDOLIN ORCHESTRA

- 1 A Dream.....Bartlett

is really the major half, present a refined musical act, introducing a specialty of illuminated banjos.

Mr. Lonnie B. Hayes of Cincinnati, a banjoist too well known to the fraternity to need anything in the nature of a special introduction, played a banjo solo with the pick at a Farland recital given in Cincinnati at Cable Hall on Saturday evening, February 8, 1913. Mr. Farland himself, says of Mr. Hayes' solo, "Did it *well!* Great Applause!" So terse a compliment from a master of the banjo, and from a man not given to paying compliments lightly, is worth reams of the usual printed sort, although Mr. Hayes also came in for his share of those.

Mr. Howard D. Openshaw is an energetic musician of Philadelphia, who successfully unites the two fields of instrumental music. He is a teacher of the mandolin,